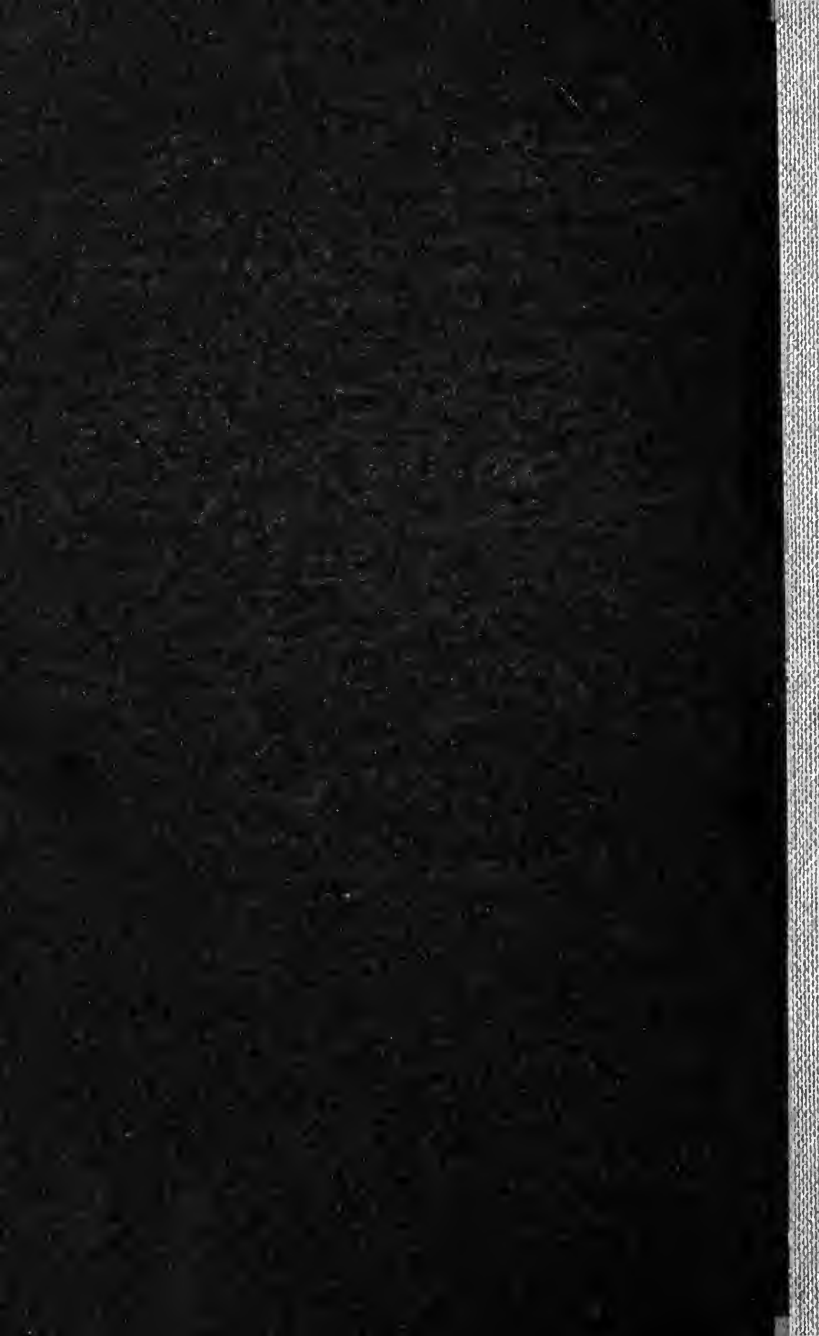


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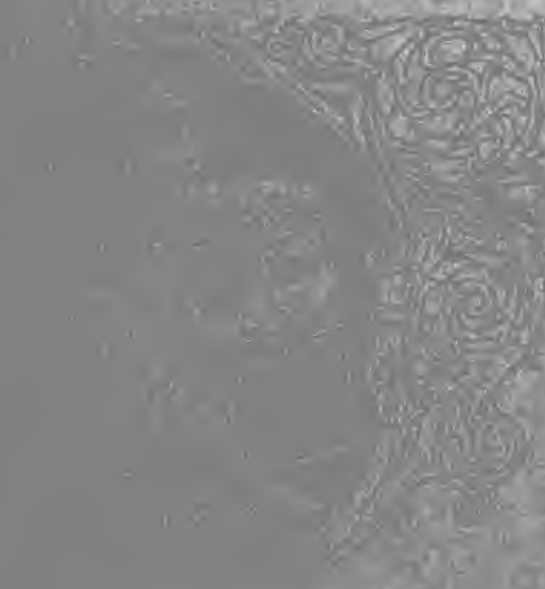
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Exchanged

THE
STATION
PLAYS

MUSIC LAND



Plays for Colleges and High Schools

	Males	Females	Time	Price
The Air Spy	12	4	1 1/4 hrs.	35c
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The Amateur	8	3	2 1/4 "	35c
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BAIRD, BERNARD & SONS, Publishers

In Music Land

A Short Sketch for Children

By

ALICE WHITNEY BROCKETT

NOTE

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BOSTON

WALTER H. BAKER COMPANY

1921

PS635
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CHARACTERS

In the order of their appearance

G. CLEF, *guardian of the treble staff.*

F. CLEF, *guardian of the bass staff.*

Rests

TWO QUARTERS.

ONE HALF.

Notes

WHOLE NOTE.

HALF NOTE.

QUARTER NOTES (2).

EIGHTH NOTES (2).

SIXTEENTH NOTES (4).

THIRTY-SECOND NOTE.

CROW, *who cannot sing.*

BLUEBIRD, *who can sing.*

Syllables

DOH : RE : MI : FA : SOL : LA : TI : DOH.

Rhythms

TWO-FOUR.

THREE-FOUR.

Members of the Orchestra

FROG.

BEE.

GRASSHOPPER.

KATYDIDS (2).

CRICKET.

HUMMINGBIRD.

Chromatics

SHARPS (5).

FLATS (5).

Marks of Expression

CRESCENDO, *always growing louder.*

DIMINUENDO, *always growing softer.*

RITARD, *always growing slower.*

FORTE.

PIANO.

ACCENT.

HOLD.

TIE.

THREE GIRLS.

THE ROUND, *a form of part music.*

APOLLO, *Greek god of music.*

TIME OF PLAYING.—About forty minutes

TIME.—The present.

PLACE.—Out-of-doors in Music Land.

FOREWORD

The author acknowledges her indebtedness to a childhood friend, "The Musical Journey of Dorothy and Delia," by Bradley Gilman. (Published by Thomas Y. Crowell.)

IN MUSIC LAND is an effort on the part of the writer to present in dramatic form some of the problems and musical characters met by children in the primary grades. It may, however, be so extended as to cover work for the more advanced child, and boys and girls of the grammar grades could be assigned the more difficult parts.

This "revue" of musical characters is suitable not only for school presentation, but also for recital programs of studio teachers. For producers interested in musical history the historical side may be stressed.

The musical program has been carefully planned and is of great importance. Children selected for the singing parts should have good voices. Two endings have been arranged in case it should be desired to follow the play with a concert of songs or a recital of instrumental music.

COSTUMES

G. CLEF. A tall girl. White dress of cambric or silk-aline in shepherdess style. The drop skirt decorated with black notes and rests of different values, black buckled slippers, white stockings, powdered hair topped by a black bow. Carries large clef staff of black.

F. CLEF. A boy, not as tall as G Clef. Costume of gray cambric, colonial style; large black hat with buckle, white wig, white frilled shirt, black buckled slippers. Wears a large black clef over shoulder and back; leans on cane.

RESTS. Boys or girls (small). Loose tunic of black cambric from shoulders sewed to under arm; pattern of rests in white on front.

NOTES. **WHOLE;** a boy; of very slow action; well padded. **HALF;** a boy; of deliberate action. **QUARTERS;** boys or girls; one has bandaged finger. **EIGHTHS;** boy and girl. **SIXTEENTHS;** two boys and two girls (quite small). **THIRTY-SECOND;** smallest boy or girl. Costumes of notes vary only in size and decoration, made of white cambric, round neck and points cut for sleeves and bottom of blouse. Five or six inches of short knee trousers show below blouse. Low sash of black cambric, notes of different values placed on each point of blouse and hang from points on sleeves. Large note forms feather for the small white cap. White socks and black pointed shoes like brownies. Notes must be graduated in size.

SYLLABLES. Four girls and four boys. Boys in primary and girls in secondary colors, as follows:

DOH, red	RE, orange
MI, yellow	FA, light green
SOL, light blue	LA, medium blue
DOH, red	TI, dark violet

Costumes of cambric in one piece with pointed neck,

sleeves, and bottom, knee length. Small tam to match. Pointed shoes of same colors; white or black stockings; names in five-inch letters in black or white on front.

RHYTHMS. Two boys, one in blue and white, other in orange and white. High-waisted, long trousers buttoned on white shirts; colored collars and caps, baseball style; black slippers.

CHROMATICS. Ten girls. **SHARPS** in blue cheese-cloth with silver tinsel. **FLATS** in yellow with gold tinsel. Full dress gathered in a round neck; tinsel crossed in front of waist in Grecian style, triangular pieces from shoulder with one end tied to wrist; skirts and sleeves decorated with silver and gold sharps or flats; tinsel bands for forehead with two wired sharps or flats up-standing in front.

CRESCENDO. A boy, quite large. Shaded orange cape, wide and full, light at bottom and dark at top. Large hat and feather give pompous effect, made of crêpe paper or dyed material. Doublet of brown with orange crescent moons pasted on. Brown stockings and sandals with large pompoms.

DIMINUENDO. A boy, quite thin. Shaded lavender cape with no fullness; dark at bottom, light at top. Floppy hat and drooping feather. Doublet of gray with purple marks of the shape of crescent moons; gray stockings and pointed shoes.

RITARD. A boy. Brown tunic under a green cape which trails from one shoulder; green hat upturned from face trails a hanging feather down the back; brown shoes and stockings. Gives the effect of dragging.

THE ROUND. Three girls of the same size. Plain white dresses with colored sashes and hair bows. Always keep hold of hands.

CROW. A boy with deep voice. Black cambric covered with black crêpe paper feathers cut and sewed on; short trousers and coat, pajama style; tail piece wired and attached at the waist; two wings wired and taped to wrists; cap, helmet style; beak of wired cambric stuffed. Very little face shows.

BLUEBIRD. A girl who dances well. Costume same

style as Crow but of blue feathers; may have short circular skirt and bloomers.

APOLLO. A tall boy. Conventional white robe; carries gold lyre and wears wreath of gold leaves.

FORTE. A boy with loud voice. Wears Raleigh cape of red; blue coatee over white blouse; bright knee trousers and red sash; white stockings, red sandals, red pointed cap.

PIANO. A girl with soft voice. Wears dress of pale gray, short blue cape, blue pointed hat, gray stockings, blue sandals.

ACCENT. A boy, who steps and speaks with accent. Wears long orange trousers, white blouse, Raleigh cape of orange with purple marks in accent shapes on it, pointed purple cap, and purple sandals.

TIES. Two boys, or two girls together. King blue tunics, black tie loops from outside shoulders of each, back and front, black stockings and slippers, blue tams with long black ribbons on side.

HOLD. Boy or girl. Wears soft brown robe covered at bottom with hold signs in gold; long orange scarf from shoulders, brown stockings and sandals. Carries staff or wand with hold sign at top.

FROG. A large boy. Green cambric or crêpe paper with black dots makes head and back, white front, black shiny eyes pasted on large head, wired claws and jaws; crouching posture.

GRASSHOPPER. A tall boy. Brown and green paper muslin make the body and wings, large goggles for eyes, legs and arms covered, wired feelers.

CRICKET. A small boy. Black cambric wired into flat casing forms the body, wired feelers, boy's arms and legs covered with stockings. Crawls on the ground with snapper in mouth.

HUMMINGBIRD. A small girl. Feathers of shiny paper sewed on cambric foundation in style of Crow. Red at throat and chest, yellow-green on back, beak attached to feathered head.

BEE. A small girl. Tight bodice of orange and black stripes, black cambric trousers and stockings, black hel-

met, wired gauze wings. Carries small bagpipes under wings, long black gloves.

KATYDIDS. Two girls, one marked "DID" and one "DIDN'T." Pale green gauze wings wired, quite long. White or gray front, head of green with black eyes, helmet style. Carry music.

NOTE.—Any part or characters marked with an asterisk may be omitted if desired. In case the orchestra part is omitted the entrance of FLAT 7, and SHARP 4 follows the ring dance with the RHYTHMS. If the extra expression marks are omitted CRESCENDO says, "Come on, Ritard—," etc., directly after RITARD'S speech to LA. For a larger cast, RESTS, NOTES and SYLLABLES may be doubled with good effect.

PROPERTIES

This play is suitable for outdoor or indoor presentation, and the giving of it is not dependent upon elaborate setting or costumes. These can vary as the situation demands. The following suggestions for the setting may be of some help:

Lattice work decorated with leaves and flowers make a good background with ferns and palms at right and left. A green archway at center back makes a desirable exit, other exits at right and left. Two garden benches at either side. Allow as much space as possible for free action of children in dances and spontaneous ring games. If outdoor setting is used and no curtain possible, two book covers made of green paper tacked to a wooden frame four feet wide and six feet high may be held by four children inside the frame. These should be lettered as follows: "Child's First Music Reader," and should be opened gradually to disclose staff.

A large scroll made of fifteen yards of white cambric is tacked to two large poles. Black lines twelve inches apart are painted on this scroll. There is one sharp on the fifth line, followed by five notes—D, B, G, A, and G.

Holes are cut in these to allow heads of children to show. Before the curtain opens the white staff should be in position with G Clef holding her clef pole posed against it. Curtain opens only enough to show staff and notes.

The clef pole for G Clef is cut from heavy cardboard blackened with crayola and tacked to light pole.

The F Clef is made of heavy cardboard, blackened with crayola, hanging over one shoulder and curving below the knee.

For the balance game a teeter board ten feet long and a low horse are needed.

A lettered sign is needed for Chromatic Tones to carry.

DIRECTIONS FOR MUSIC

FOR CROW ENTRANCE. Music may be transposed to D major from page 13 of *Robin Hood* Score. It offers good rhythm for hops.

FOR ORCHESTRA CLASS. The CRICKET's snapper begins on first and third beats of measures 1, 2, 4, etc., alternating with FROG's "Chug-a-rum-rum" of one measure beginning on fourth beat of second measure. Real 'cello and violins play while class is playing imitation instruments. GRASSHOPPER plays on 'cello, CRICKET uses snapper in mouth, BEE blows bagpipe with much puffing, HUMMINGBIRD circles in place, plays the violin with bill, KATYDIDS carry music under wings, FROG rolls his R's in Chug-a-rum-rum and may have a drum and tap sticks against his own fat chest. CUCKOO, unseen, calls at close of first verse and again at end of second.

FOR BALANCE GAME. The first sixteen measures of music are played *m. f.*, the change to other players must be quick, and pause in music only enough to allow short speeches to be heard. The eight measures when notes are balancing wrong must be very soft, the last sixteen loud and joyous. *Cues* and entrances are lettered in red ink in prompters' copies.

DANCES

BALANCE GAME.

Music, Waltz ; "*Robin Hood*."

Entrance. Allegretto, page 7.

Measures. 1-16, gaily, Half Note and two Quarters balance.

Measures. 17-24, gaily, Half Note, Half Rest, and Whole Note balance.

Measures. 25-32, softly, two Eighth Notes, one Sixteenth, and three Sixteenth Notes balance. G and F Clefs change this to final group.

Measures. 33-48, gaily, two Eighth Notes and four Sixteenth Notes balance.

This may be repeated with other notes balancing equal values.

BLUEBIRD AND CROW DANCE.

Music ; "*Birdling*,"
Opus 43, Grieg.

BLUEBIRD enters from right back stage; sings three short trills to "Ah" in key of dance.

1. Five or six tiny steps diagonally R. Poise on right foot and wave wings.

Five or six tiny steps diagonally L. Poise on left foot and wave wings.

Turn around R. with two step-hops; arms in 3rd position.

Five or six tiny steps diagonally R. Poise and wave wings.

Repeat all, starting left.

2. BLUEBIRD stands still and watches CROW, who takes two steps forward, then stands still and flaps wings; two steps forward again, stands still and flaps wings; turns around once right with two clumsy step-hops, toes turning up; steps forward, flaps wings.

3. CROW then turns to his place with twelve little hops on both feet, while BLUEBIRD works in semi-circle to center back stage with six slide-hops, arms in 3rd position. As she slides on one foot, other foot is raised in back. BLUEBIRD pirou-

ettes; CROW jumps half-way around on both feet, flapping wings. BLUEBIRD pirouettes again. CROW jumps around. BLUEBIRD darts first R. then L. with four or five tiny steps, arms in 3rd position, first the R. then the L. hand leading.

4. BLUEBIRD repeats step L., substituting a pirouette in each place where she poised and waves wings in step L., except in the last measure, where she holds wings poised up.

Possible addition. CROW repeats 2 with four step-hops with toes up and a large flap of wings. Then watches BLUEBIRD carefully. BLUEBIRD has four slide-hops, a short run forward, then poises on one foot. CROW flaps wings on last two chords.

MARCH OF THE SYLLABLES.

Music; "*When the Regiment Goes By*,"
from Lilts and Lyrics.

1. DOH and MI enter left; DOH and SOL enter right; the DOHS are nearest the front of stage.

Seven steps; feet together facing front.

DOHS step forward one step; MI steps forward one step; SOL steps forward one step; the four form a windmill and step once around with eight skip-steps.

Four steps forward in line, feet together on fifth count.

Leave space for other syllables.

2. RE and FA skip to places, by weaving about others and make bob curtsey. LA skips to place and makes bob curtsey. TI does the same.

CHORUS.—DOH and RE face and join hands, stretched out. MI and FA face and join hands, stretched out. SOL and LA face and join hands, stretched out.

Take four slides toward back of stage, beginning with forward foot; three steps and bend, changing places with partner. Then repeat slide steps and bends to front of stage. All curtsey to partners (4 counts), face front, take one step forward (4 counts). All stand and sing final syllables of chorus.

CHROMATIC TONES DANCE. Music ; "*Habanera Carmen*,"
Schirmer edition, "*Selections from*
Favorite Operas for Piano."

Entrance, page 6, Key of F. (four chords to prepare).

1. Five FLATS enter from one side and form circle, while five SHARPS enter from other side, forming another circle. All join hands high, small steps in correct place, one measure. Entrance step, foot nearest audience in fifth position, make shoulder high with hands, one measure; step and bend toward audience, one measure; step and bend away from audience, one measure. Repeat entrance step three times.
2. Eight skip-steps to right, 4 measures.
Four skips to center and back, 4 measures.
Eight skips to left, 4 measures.
Four skips to center and back, 4 measures.
3. Leaders of two circles face and lead their groups into one big round group by grand right and left (16 skip-steps) for 8 measures.
4. All hands joined, balance R., balance L., three steps forward and point, 4 measures. Balance L., balance R., three steps backward and point, 4 measures. Balance R. and balance L., three steps turning to right and point, 4 measures. Same to left.
5. Exit; four running steps, point and bend toward audience. Repeat three times.

MUSIC

OVERTURE—"Shepherd Dance," Henry VIII.

Ed. German
 "Morris Dance," P. 26 Score "Robin Hood."
 R. De Koven

(Curtain opens on last six measures.)

1. Entrance of NOTES and BALANCE GAME.
 Introduction and Waltz Overture, "Robin Hood."
 R. De Koven
2. CROW Entrance.
 P. 13—Allegretto in D, "Robin Hood" Score.
 R. De Koven
3. BLUEBIRD and CROW Dance.
 "Birdling." Op. 43. Ed. Grieg
4. SYLLABLES March and Song.
 "When the Regiment Goes By," Lilts and Lyrics.
 Gaynor
5. ORCHESTRA Class, sung and played.
 "The Orchestra," Prog. Series, Bk. II.
 Fox. Lutkin
6. Exit of ORCHESTRA Members.
 "The Bee."
 Schubert
7. CHROMATICS Dance.
 "Habanera." Carmen. Selection from Favorite
 Operas, G. Schirmer Edition. Bizet
8. ROUND.
 Tune—"Gaily Brays the Donkey." Old Folk Tune
9. Final March of all Characters.
 "Dorothy." Old English. Seymour Smith

In Music Land

SCENE.—*A garden.*

(Curtain opens and discloses G CLEF posed against staff; NOTE HEADS showing at given places.)

G. CLEF *(looks about, the NOTES nod and smile)*. My children are all promised a holiday to-day, so I may as well step down and see what is going on. *(Steps down and walks forward.)* The Notes have been working hard and need a good chance to play. I've lived in Music Land almost ever since there was such a place, and when a holiday comes along I like to play too, though my business is to keep the Notes in their places on the staff. *(Smiles.)* That is hard work sometimes, too. *(Turns to NOTES.)* D, you and the other Notes may run away from your places now. Have a good time! *(NOTES sing in given pitches as SOL-MI-DOH-RE-DOH. "Thank you, Mother G. Clef." G smiles and waves hand.)* Run along and play, take the staff with you.

(Curtain opens wide as NOTES run off lightly and staff is taken quickly off. NOTES are not seen by audience. G walks about until she sees F CLEF coming in.)

(Enter F CLEF slowly, leaning on cane.)

G. CLEF. Greetings, Brother Bass Clef! How are you to-day?

F. CLEF. Nicely, thank you. It does me good to stretch my legs a little. I get very cramped sitting so long on the staff. I'm bent over anyway and very glad of this holiday to relax a bit.

G. CLEF. I suppose our note children are having a gay time. Did you see any of them as you came along?

F. CLEF. Yes, some are playing in the meadow. The Eighth Notes, little rascals, were chasing poor old Whole Note till he was quite out of breath. They were playing Fugue, I guess. (*Laughs and nods head.*)

G. CLEF. Poor Whole Note! He wasn't built for running, but those Eighth Notes are always ready for some mischief. They know that our musical family is so large that you and I cannot watch them all the time, and I greatly fear they take many advantages.

(*Goes to bench and seats herself.*)

F. CLEF. But they are lovable rascals, in spite of their mischief, aren't they? You were speaking of our large family. I was just thinking how the music family had grown since those early days when we lived in Italy.

(*Sits beside her on bench.*)

G. CLEF. Indeed it has, F, and how we have traveled since then, through Europe first, and then to America. How many people have come to know about us and learn our rules and customs.

F. CLEF. Yes, even the children in schools learn a great deal about us now.

G. CLEF. Many of them learn to love us too, and yet I can remember little boys of long ago who loved us when it was not so easy or pleasant to study about us.

F. CLEF. You mean little Handel and Mozart?

(*Music: Mozart "Minuet," softly.*)

G. CLEF. Yes, and Mendelssohn and Bach and, oh! so many others! What a hard time they had to learn music. Bach had to copy his music on the roof in the moonlight because his brother did not want him to study it. I can see him now!

F. CLEF (*nodding*). I remember, and I can see little Handel tiptoeing to the attic at night to practice on the old spinet when his father was asleep. (*Laughs gently.*) He persevered, bless him!

G. CLEF. In spite of their struggles and hard work, what beautiful and glorious music they all made when they grew older.

F. CLEF. Yes, and now the children of to-day love to study that very music.

(Sound of crying is heard.)

G. & F. CLEFS. Dear me, what is that, I wonder!

(Rising in concern.)

(Enter 32ND NOTE, L., crying. WHOLE NOTE, R.)

WHOLE NOTE *(kneeling to comfort her)*. Why, you poor little 32nd Note, don't cry! *(Turns and curtsies to G. and F.)* She has lost her way, but I'll take care of her. She can play balance with us. *[Exit with 32ND NOTE]*

G. CLEF. Oh, that will be nice. Why not play here? We will fix the board for you over this bar.

(As they walk L., F peers at sleeping RESTS.)

F. CLEF. Who are these tots here? Oh, I see, Rests, and sound asleep as usual, I do believe.

G. CLEF *(walks toward them and leans over to waken RESTS)*. They are always quiet and sleepy, aren't they? Wake up, Rests, and move over there.

(Gently moves them to the right, back, then arranges see-saw in center.)

F. CLEF. The Notes never seem to get tired of playing this balance game, do they? Isn't it fun to watch them when Whole Note sits on one end and needs four Quarter Notes on the other end to balance him?

(Both F and G smile, move to bench at R. as before.)

(Joyous voices heard off stage. "Come on, let's go, we'll play," etc.)

(Enter 8TH NOTE, running.)

8TH NOTE. Come, Whole Note, don't be so slow.

WHOLE NOTE *(puffing breathlessly)*. I'm coming, only there's a lot of me to move.

(Enter all NOTES. They run and circle about the see-saw.)

HALF. Let's wake the Rests to play with us. They need a little exercise. *(Crosses stage with a 16TH NOTE and pulls up RESTS. HALF gets on board.)* I'll balance you! Who's ready?

(Two QUARTER NOTES get on other end.)

(Music: Waltz, from "Robin Hood.")

NOTES. We are!

WHOLE. My turn now. Careful of me! Whoop!

(Sits heavily. HALF NOTE and HALF REST balance.)

(Waltz continued.)

SIXTEENTH. Let me do it too!

EIGHTH. You can stand in the middle.

(Helping her.)

EIGHTHS. We'll take you, 16th!

(One SIXTEENTH gets on end with two EIGHTHS, three SIXTEENTHS on the other. They balance that way, during which F and G discover mistake. G smiles and comes forward.)

(Waltz continued.)

G. CLEF. Here, you can't balance that way. You belong down here.

(Lifts SIXTEENTH and moves her to other end.)

(Waltz to end.)

EIGHTH. Come on.

(Enter CROW, who comes hopping from R.; does not speak till he has looked about.)

CROW. Well, I think this must be the place I've been hunting! Is this Music Land?

F. CLEF *(comes forward)*. Yes, Mr. Crow! We are

glad to see you. Why have you been hunting for Music Land?

CROW. I have a great desire to learn to sing, and thought this would be a good place to come.

G. CLEF. It is a good place to come; in fact the best place. Our Notes are busy every spring, giving singing lessons to the birds. Half Note is a good teacher. He will help you, I am sure.

(Turns to HALF NOTE. See-saw is pushed back, but NOTES are watching CROW.)

HALF. I'll be very glad to. *(Comes forward.)* Let me see. First put your chest up—that's the way. Can you straighten your back a little? That's better. You need a good posture and a good breath. Now try this *(Sings.)* La, la!

CROW. Caw, caw!

(Hoarse voice, flaps wings as NOTES look about, startled.)

HALF. Well, never mind. Try it a bit lower. *(Sings lower.)* La, la!

CROW. Caw! Caw! *(Dismally.)*

HALF. Have you a little cold to-day?

CROW. No. Caw! Caw! *(Flaps.)*

HALF *(thinking)*. I'll tell you: Miss Bluebird learned a very pretty song this week. We can get her to come in. She will be an inspiration to you. *(Calls, L., as toward a tree.)* Oh, Bluebird, won't you come and sing your song for Mr. Crow? *(CROW hops L. to watch.)*

(Enter BLUEBIRD, who flutters in from L. back, sings three short trills in key of dance.)

(Music: "Birdling," by Grieg.)

(BLUEBIRD and CROW dance. At end CROW shakes head. G comes forward.)

CROW. Oh, this is most distressing. I cannot understand how to do this at all. It looks and sounds very

nice, Miss Bluebird. I thank you. (*Bows to her.*) But isn't there an easier way to learn to sing from notes? No offense to you, Mr. Half Note, I'm sure. Your method is fine for any one but a crow.

G. CLEF. Yes, there is an easier way. Bluebird, as you fly back to your nest, ask Doh and the others to come in, won't you? What you need, Mr. Crow, are the Syllables. They are the ones who interpret the notes for us. Gay and lively they are too, though they belong to a very old Latin family.

(*Exit BLUEBIRD. CROW bobs head and hops to L. to watch the SYLLABLES.*)

(*Enter SYLLABLES, marching and singing.*)

(*Music: Syllables' "March."*)

"Oh, here we are the Tonic Chord;
Now please to note us well,
First the Keynote, Doh, then Mi, then sturdy Sol,
When we dominate the key it's easy quite for you to
tell
That we're brothers and together like to go.

"In every key both Re and Fa
Are always to be found.
They are pretty, soft, and usually sweet.
La, because he loves the minor so in colors dark is
gowned,
Then with Ti, the leading tone, we are complete."

(*Chorus danced. Final syllables are sung.*)

(*CROW looks at them and hops in front of each one in turn and caws as each syllable is sung in scale sequence. At end flaps wings joyfully and turns to G. CLEF.*)

CROW. I see now how it is done, but my throat seems too husky (*Cheerfully.*) to sing to-day.

G. CLEF. Some birds never do sing much. You will

have to be a good listener. That's really just as important as it is to be a good player or singer.

CROW. Well, poor Jim Crow can't sing, that's plain, I guess, but he likes to hear good music. Thank you for your help. I must hop along now. Well, good-bye, everybody.

ALL. Good-bye, Mr. Crow.

(Exit CROW, gradually, trying "caws" valiantly. Gradual exit also for five SYLLABLES; RE, FA, MI, TI, and DOH. NOTES leave see-saw and start a ring dance and look off R. as 8TH NOTE points laughingly.)

EIGHTH. Oh, look! *(All laugh heartily.)*

HALF *(peering)*. What is it? Why are you laughing?

LA. Well, of all the silly boys. Who ever heard of $\frac{2}{4}$ and $\frac{3}{4}$ rhythms trying to walk together!

SOL. How absurd! Those two were never meant to go together!

HALF *(laughs)*. Can't be done, boys!

(Enter RHYTHMS from L., each in his own step, arm in arm.)

RHYTHMS *(recite these Rhythm Verses)*.

"Well we—thought we'd see
If it—could be done,
And we're—doing it
Just be—cause it's fun *(Bobbing now.)*
(All others laugh and watch.)
Now just—see if you
All can—do it too;
We have—shown you how,
So we—make our bow."

(Bow to audience, jump and bow to NOTES; then jump and bow to each other. NOTES run to them and form two groups for ring dances. WHOLE NOTE and HALF NOTE either watch from side, or stand in center of rings.)

(Exit G and F CLEFS, center back, or right, slowly, taking RESTS with them.)

* DOH (suddenly). Oh! I completely forgot my poor class!

ALL. What class do you mean, Doh?

DOH. Why, my orchestra, of course! I promised to give them an extra lesson to-day. (*Looks off stage.*) Ah, here come some of them now! Two-four, will you help us a little? We are working on a march, and it does not go very well.

TWO-FOUR. Surely I will. I'm a great one for marches.

(Enter FROG with drumsticks, GRASSHOPPER with 'cello, BEE with bag-pipes, CRICKET with snappers, two KATYDIDS, marked "DID" and "DIDN'T," carrying music. HUMMINGBIRD with violin. CUCKOO ready off stage.)

DOH. Right this way, friends. I'm glad you are so prompt. Two-four is going to help us with the music. Katy, pass the music, please.

(Business of arranging instruments and music. DOH and TWO-FOUR near by. Other NOTES in tableaux in back. Some of the NOTES may exit during this part if the stage is too full.)

DOH. Did Katy give every one the right parts?

ALL. Katy did!

DOH (*glancing over music*). Now, Frog, your drum part is quite regular. There is a long 'cello part, so be careful of the bowing, Grasshopper! Bee, your pipes should drone steadily, but not too loud, remember. The violin part goes very well, Hummingbird. My only worry is the way Cricket comes in at the wrong times. Watch me, please. Ready, every one!

(Music: "The Orchestra.")

(TWO-FOUR keeps time with hand. Children on stage sing softly the words of the song, "The Orchestra.")

At close of first verse, "Cuckoo, Cuckoo" is heard from tree off stage. If the whole song is used, he should sing at the end of the second verse too, and DOH should say, "Chase him away, some one.")

TWO-FOUR. That will go all right, Doh. Cricket has the swing of it now.

(KATYDIDS collect music quietly.)

DOH. That's all then. Katy can collect the music now.

TWO KATYDIDS. Katydid!

DOH. Well, run along now, every one.

(FROG, chug-a-rum-rum, hops across to R. exit. BEE, buzzing, flies slowly. CRICKET, snapping, crawls. KATYDIDS, hopping with short hops, mutter, "Katydid," "Katy-didn't." HUMMINGBIRD in a fluttery dance. GRASSHOPPER with big jumps.)

(NOTES form ring dance, or playful groups.)

(Enter FLAT 7, and SHARP 4, carrying a large sign. NOTES crowd in a semicircle to read sign. WHOLE NOTE and 32ND on the outer edge of group.)

32ND *(on tiptoe)*. What does it say?

WHOLE NOTE *(reading)*. "Chromatic tone dance in the Hollow before sunset."

ALL *(clapping hands)*. "How nice," "That's fun," "Jolly to see," etc.

EIGHTH NOTE. Oh, Ti, when are you going to rehearse for it?

TI. Very soon. You are always in a hurry for things, aren't you, Eighth Note?

WHOLE NOTE *(walking to bench with 32ND NOTE)*. Have your rehearsal here. A whole note is a lot to move. I want to see it, and I don't want to moye.

(Sits heavily.)

ALL. That's a good idea!

DOH. Are you going to have a soloist on the program, Fa?

FA. Yes, we asked Jenny Wren to sing. We are lucky to get her, as she is on her way south and cannot stay long.

16TH. Oh, goody! I love Jenny Wren. She's just my size.

FA AND TI. We will get the others and you can clear a space for us to dance.

[Exit FA and TI.

(*Business of clearing space. NOTES grouped down L. front, R. front, C., back.*)

(*Enter CHROMATIC TONES and dance a Chromatic Tone dance to Music: "Carmen" Selection.*)

[Exit CHROMATIC TONES.

(*NOTES wave and clap. Some say, "Oh, that was nice, lovely," etc.; then join in the games again.*)

[Exit RHYTHMS.

(*Voice heard in rising tones from L. Enter CRESCENDO, striding.*)

CRESCENDO. Hello, HELLO, H-E-L-L-O! What have we here? How are you, my dears?

ALL. Oh, Crescendo! We are glad to see you!

QUARTERS. We're having a holiday and lots of fun.

LA. Where is Diminuendo?

CRESCENDO (*looking around*). Oh, somewhere close by. That brother of mine never gets very far away from me.

(*Enter DIMINUENDO timidly. His voice heard in falling tones from L.*)

DIMINUENDO. HELLO, HELLO, h-e-l-l-o. Aren't you always having a holiday?

ALL. No! Of course not. You know we have to work very hard.

DOH. Work hard? I should say we do, especially during school and lesson times.

CRESCENDO. I suppose you do.

DIMINUENDO. But it is good for you.

QUARTERS. It is very hard to stay in our places in the books so long.

WHOLE. Not for me it isn't.

(Smiles and shakes head.)

16THS. No, you are a slow note, but we like to go fast and run.

(The two NOTES run off hand in hand.)

LA. It is not only staying in one place in the books that is hard, but when people do not play and sing us correctly, it really hurts us.

SOL. It is a shock to our "nervous chords" when we are not sounded rightly.

QUARTER *(showing bandaged finger)*. That's not so bad as being cut off too short and not given full value. See, I had my finger nipped only yesterday by a little girl. She was thinking of her new hair ribbon instead of looking at her music book.

WHOLE. Come here, you poor Quarter Note, I'll kiss it and make it well. *(All laugh.)*

CRESCENDO. Ah well, my dears, you forget all your troubles on a holiday.

DIMINUENDO. Don't you?

ALL. Of course we do.

(Circle back. CRESCENDO, DIMINUENDO and SYLLABLES come a little forward.)

CRESCENDO *(to SOL)*. We were to meet Ritard here. Have you seen him?

SOL. No, but he is so slow that it will take him until to-morrow to get here! *(All laugh.)*

DIMINUENDO. That's just it. We told him to come yesterday so as to be sure of him for to-day.

(Enter RITARD, draggingly. Yawns and looks all around.)

RITARD. Hi Ho! Quite a gathering upon my word

CRESCENDO. Well, Ritard, I've never known you to get to a place "in time."

RITARD. "In tempo" I suppose you mean. No, take things slowly, I say, you enjoy them better.

HALF. It's a good thing we're not all as slow as you are, Ritard. Music would not be at all interesting.

LA (*smiling sweetly at RITARD*). Perhaps not, but he is just right for special effects and endings.

RITARD. My sincere thanks, La. (*Bowing.*) You are a very nice little girl. I've always liked you, especially in your minor mode.

*CRESCENDO. Some of our clan are having a conference on the subject of minor music, Ritard. My cousins, Accent, Piano, and Forte are coming, and I was in hopes your cousins would join us.

RITARD. Do you mean Tie and Hold? I passed them on the way. They are about the only people I can pass, you know. (*Smiling.*)

(*Enter from R. ACCENT, PIANO, and FORTE characteristically.*)

FORTE. Here we are, Crescendo.

PIANO. I think I will stay near you for a while, Ritard. This walk with Forte and Accent has been rather exhausting!

ACCENT. She's *not* very complimentary!

DIMINUENDO. Be careful, Accent, that was wrong.

ACCENT. So it was. I got started wrong.

(*Enter TIE and HOLD from L.*)

*CRESCENDO. Our group is all here now, so we will be off to the meadow for our conference. Come on, Ritard, we won't lose you this time. [*All exit R.*]

RITARD. I'm coming. Slow but sure is my motto.

[*Exit RITARD.*]

(*ROUND is heard off stage. NOTES all listen.*)

(*Music: Round.*)

ROUND (*off stage*).

“Here we go a-singing on our holiday,
Happy voices ringing in our merry play,
Sing tra-la-la, the merry month of May.”

DOH. I hear the round girls. I wonder where they are going.

(*Enter ROUND GIRLS.*)

SOL. Hello, we haven't seen you for a long while.

(**First Ending.**)

(*Enter three girls.*)

1ST GIRL. We are on our way.

2ND GIRL. To find Apollo.

3RD GIRL. And prepare for the concert.

ALL. What concert is that?

(*Music: Round.*)

1ST GIRL. Why, the children are having a concert of their songs.

2ND GIRL. And Apollo has promised to play for us first!

3RD GIRL. You are surely all going, aren't you?

LA. Indeed we will. We wouldn't miss that for anything!

DOH. Oh, what a lovely way to end our holiday!

(*Join hands and sing Round. Gradual exit still singing. Final march of all characters in given order. Music: Final March.*)

(**Second Ending.**)

(*Enter three girls.*)

1ST GIRL. We are on our way

2ND GIRL. To the hill top

3RD GIRL. To hear Apollo, the Greek god of music!

ALL. Is he going to play for us?

1ST GIRL. Yes, he has promised to play.

2ND GIRL. Upon his harp.

3RD GIRL. Every one is coming. You will stay, won't you?

LA. Indeed we will. We wouldn't miss that for anything!

DOH. Oh, what a lovely way to end our holiday!

(Join hands. All sing Round and gradually exit, still singing. Followed by all others immediately in Final March and grouping of all characters about APOLLO.)

CURTAIN

THE AIR-SPY

A War Play in Three Acts

By Mansfield Scott

Twelve males, four females. Costumes, modern; scenery, a single interior. Plays an hour and a half. Royalty, \$10.00 for first, \$5.00 for subsequent performances by same cast; free for school performance. Inspector Steele, of the Secret Service, sets his wits against those of German emissaries in their plot against Dr. Treadwell's air ship, a valuable war invention, and baffles them after an exciting pursuit. An easy thriller, full of patriotic interest. Easy to get up and very effective. Strongly recommended for school performance. Originally produced by The Newton (Mass.) High School.

Price, 35 cents

CHARACTERS

DR. HENRY TREADWELL, *inventor of the Giant Air-ship.*
VICTOR LAWRENCE, *his pretended friend—a German spy.*
HAROLD FELTON, *of the United States Army.*
CARLETON EVERTON, *a young Englishman.*
KARL SCHONEMAN, *of the German Secret Service.*
FRANZ MULLER, *his assistant.*
ARTHUR MERRILL, *also of the United States Army.*
INSPECTOR MALCOLME STEELE, *of the United States Secret Service.*
HENRY GOOTNER, *a German agent.*
FRANCIS DRURY, *one of Treadwell's guests.*
CORPORAL THAYER.
PRIVATE FREEMAN.
RUTH TREADWELL, *Treadwell's daughter.*
MURIEL LAWRENCE, *Lawrence's daughter.*
MRS. TREADWELL.
MARGARET LINDEN, *a friend of Ruth's.*

THE TIME.—America's second summer in the war.

THE PLACE.—A deserted mansion on a small island near Eastport, Maine.

SYNOPSIS

ACT I. The afternoon of June 10th.

ACT II. The evening of September 21st.

ACT III. *Scene 1.* The afternoon of the next day About 1:30.
Scene 2. An hour later.

ART CLUBS ARE TRUMPS

A Play in One Act
By Mary Moncure Parker

Twelve females. Costumes of 1890 with one exception; scene, a single easy interior. Plays thirty minutes. Describes the trials of an ambitious woman who desired to form a club in the early days of club life for women about thirty years ago, before the days of telephones and automobiles. A capital play for ladies' clubs or for older women in general. The costumes are quaint and the picture of life in the year of the Chicago World's Fair offers an amusing contrast to the present. Recommended.

Price, 25 cents

OLD DAYS IN DIXIE

A Comedy-Drama in Three Acts

By Walter Ben Hare

Five males, eight females. Scene, a single interior. Costumes of the period. Plays two hours and a quarter. Beverly Bonfoey, a high type of Southern gentleman, loves Azalea, his mother's ward, but Raoul Chaudet, a Canadian adventurer, to whom he has given the hospitality of Bonfoey, steals her love. Forced to leave suddenly because of crooked money transactions, he persuades her to elope, but this is prevented by a wonderfully dramatic device. Beverly then challenges Raoul, who shows the white feather and runs away, and Beverly, to save the family honor, assumes the consequences of his swindling transactions. The untying of this knot is the plot of a strong play with a genuine Southern atmosphere written wholly from the Southern point of view. Royalty, \$10.00 for the first and \$5.00 for subsequent performances by the same cast.

Price, 35 cents

CHARACTERS

THE PROLOGUE, *the Goddess of the South.*

MADAME BONFOEY, *mistress of the plantation.*

AZALEA, *her ward.*

NANCY, *Azalea's sister.*

COUSIN SALLIE SELLERS, *from a neighboring estate.*

PHOEBE, *a little coquette.*

MARY ROSE, *Phœbe's sister.*

MAM' DICEY, *the house mammy.*

BEVERLY BONFOEY, *the young heir.*

JUDGE PENNYMINT, *his uncle.*

RAOUL CHAUDET, *a visitor from Quebec.*

CAMEO CLEMM, *from the city.*

UNKER SHAD, *a bit of old mahogany.*

Beaux and Belles of Dixie.

SYNOPSIS OF SCENES

ACT I. The drawing-room of the Bonfoey Plantation in 1849. The letter.

ACT II. The dinner party. The duel.

ACT III. An April morning, three years later. The return.

THE ORIGINAL TWO BITS

A Farce in Two Acts

By Hazel M. Robinson

Written for and presented by The Invaders Club of the United Baptist Church of Lewiston, Maine

Seven females. Scene, an interior. Plays twenty minutes. The girls in camp receive a visit from a neighbor and have to borrow the neighbor's own dinner in order to feed them. They almost get away with it—not quite. Irish comedy character, eccentric aunt, rest straight.

Price, 25 cents

LUCINDA SPEAKS

A Comedy in Two Acts

By Gladys Ruth Bridgham

Eight women. Scene, an interior; costumes, modern. Plays an hour and a quarter. Isabel Jewett has dropped her homely middle name, Lucinda, and with it many sterling traits of character, and is not a very good mother to the daughter of her husband over in France. But circumstances bring "Lucinda" to life again with wonderful results. A pretty and dramatic contrast that is very effective. Well recommended.

Price, 25 cents

CHARACTERS

ISABEL JEWETT, *aged 27.*

MIRIAM, *her daughter, aged 7.*

MRS. MCBIERNEY, *aged 50.*

TESSIE FLANDERS, *aged 18.*

MRS. DOUGLAS JEWETT, *aged 45.*

HELEN, *her daughter, aged 20.*

MRS. FOGG, *aged 35.*

FLORENCE LINDSEY, *aged 25.*

SYNOPSIS

ACT I.—Dining-room in Isabel Jewett's tenement, Roxbury, October, 1918.

ACT II.—The same—three months later.

WRONG NUMBERS

A Triologue Without a Moral

By Essex Dane

Three women. Scene, an interior; unimportant. Costumes, modern. Plays twenty minutes. Royalty, \$5.00. An intensely dramatic episode between two shop-lifters in a department store, in which "diamond cuts diamond" in a vividly exciting and absorbingly interesting battle of wits. A great success in the author's hands in War Camp work, and recommended in the strongest terms. A really powerful little play.

Price, 25 cents

FLEURETTE & CO.

A Duologue in One Act

By Essex Dane

Two women. Scene, an interior; costumes, modern. Plays twenty minutes. Royalty, \$5.00. Mrs. Paynter, a society lady who does not pay her bills, by a mischance puts it into the power of a struggling dress-maker, professionally known as "Fleurette & Co.," to teach her a valuable lesson and, incidentally, to collect her bill. A strikingly ingenious and entertaining little piece of strong dramatic interest, strongly recommended.

Price, 25 cents

MUCH ADO ABOUT BETTY

A Comedy in Three Acts

By Walter Ben Hare

Ten male, twelve female characters, or seven males and seven females by doubling. Costumes, modern; scenery, two easy interiors. Plays a full evening. Betty, a moving picture star, going south on a vacation, loses her memory from the shock of a railway accident, and is identified as a rival, Violet Ostrich, from a hand-bag that she carries. In this character she encounters the real Violet, who has just eloped with Ned O'Hare, and mixes things up sadly both for herself and the young couple. An exceptionally bright, clever and effective play that can be highly recommended. Good Negro, Irish and eccentric comedy parts.

Price, 35 cents

CHARACTERS

LIN LEONARD, *Betty's one best bet.*
MAJOR JARTREE, *of Wichita, not only bent, but crooked.*

NED O'HARE, *a jolly young honeymooner.*

MR. E. Z. OSTRICH, *who has written a wonderful picture-play.*

DR. McNUTT, *sold ivory from the neck up.*

JIM WILES, *a high-school senior*

ARCHIE, *a black bell-boy at the Hotel Poinsettia.*

OFFICER RILEY, *who always does his duty.*

OFFICER DUGAN, *from the Emerald Isle.*

MR. EBENEZER O'HARE, *a sick man and a submerged tenth*

MRS. EBENEZER O'HARE, *"Birdie," the other nine-tenths.*

AUNT WINNIE, *Betty's chaperone.*

LIZZIE MONAHAN, *Betty's maid, with a vivid imagination.*

ETHEL KOHLER, *a high-school admirer of Betty.*

VIOLET OSTRICH, *a film favorite, Ned's bride.*

MRS. K. M. DIGGINS, *a guest at the Hotel Poinsettia.*

DAEFODIL DIGGINS, *her daughter, "Yes, Mamma!"*

MISS CHIZZLE, *one of the North Georgia Chizzles.*

PEARLIE BROWN, *Violet's maid, a widow of ebony hue.*

VIOLET, *Violet Ostrich's little girl aged seven.*

DIAMOND, *Pearlie's little girl aged six and*

BETTY, *the star of the Movagraph Co.*

Jartree may double Dugan; Ned may double Riley; Jim may double Archie; Mrs. O'Hare may double Ethel; Aunt Winnie may double Pearlle and Lizzie may double Miss Chizzle, thus reducing the cast to seven males and seven females. The two children have no lines to speak.

SYNOPSIS

ACT I. Betty's apartments near New York. Married in haste.

ACT II. Parlor D of the Hotel Poinsettia, Palm Beech, Fla. Three days later. Betty loses her memory.

ACT III. Same scene as Act II. A full honeymoon.

JUST A LITTLE MISTAKE

A Comedy in One Act

By Elizabeth Gale

One male, five female characters, or can be played by all girls. Costumes, modern; scenery, an easy interior. Plays forty minutes. Mrs. Ball receives a cablegram from her sister Lucy stating that Jerry will arrive that day and begging her to be cordial. Mrs. Ball then goes out to hire a cook, leaving three young friends to receive the unknown guest. The cook, sent down from the agency in haste, is greeted and entertained as Jerry and when the real Jerry (Miss Geraldine Take) arrives she is sent out to the kitchen. After considerable confusion and excitement she is discovered to be the "Little Miss Take." Strongly recommended.

Price, 25 cents

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